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AUTHOR O'Donnell, Peggy: Read, Patsy
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ABSTRACT

Intended for public libraries that have not yet sponsored programs for the adult community, this manual describes the steps in designing and staging programs designed to bring together local citizens, public policy makers, and scholars in the humanities to discuss issues of concern to their state or community. Sections are devoted to the National Endowment for the Humanities (NEH), planning your program, the planning group, building an audience, turning themes into programs, evaluation, proposal writing, staging the program, publicity and promotion, and the aftermath of the program. A brief bibliography and a list of six NEH state-based committee addresses and themes are included. (JD)

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Planning Library Programs

by

Peggy O'Donnell

and

Patsy Read

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This manual was prepared for "The Southwestern Mosaic: Living in a Land of Extremes", a project of the Southwestern Library Association which was funded through a grant from the National Endowment for the Humanities.

***** ADDENDA *****

Since this manual was printed, a few unfortunate oversights have been called to our attention. Our apologies to all concerned.

Some of the information contained in this manual was drawn from the HEA Title II-B Institute on "Developing Skills in Planning Humanities-Based Programs" held in October, 1975. The institute was sponsored by the Southwestern Library Association's Continuing Education for Library Staffs (CELS) project and funded by a grant from the U. S. Office of Education. The instructional sessions were prepared and led by Sue Fontaine, Anne Kincaid, Peggy O'Donnell, and Ruth Warncke.

Two errors were noted in the bibliography. Ruth Warncke's PLANNING LIBRARY WORKSHOPS AND INSTITUTES sells for $6.50 (NOT $2.00) from the American Library Association.

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acknowledgements

PROJECT STAFF:
Peggy O'Donnell, Project Director
Patsy Read, Administrative Assistant
Sandra Warne, Research Editor
Catherine Leu, Project Secretary

PROJECT CONSULTANTS:
Dr. Joyotpaul Chaudhuri, Political Kit Team
Kathleen Dannreuther, Political Kit Team
Dr. Barbara Davis, Evaluation Team
Dr. Joe B. Frantz, Cultures Kit Team
Anne Gallmeyer, Evaluation Team
Dr. Donald Green, Natural Resources Kit Team
Thelma Phillips, Cultures Kit Team
Edwin Wiles, Natural Resources Kit Team

PROJECT ADVISORY BOARD:
John F. Anderson, President-Elect, SWLA
Lee B. Brawner, Director, Oklahoma County Libraries
Dr. Arrell Gibson, Department of History, University of Oklahoma
Marion Mitchell, Executive Secretary, SWLA
Dr. Huel Perkins, Dean, College of Arts and Humanities, Southern University
Dr. Catherine Veninga, Assistant Director, Texas Committee for the Humanities
Heartsill Young, President, SWLA

STATE-BASED HUMANITIES COMMITTEE DIRECTORS:
Dr. David Boileau, Louisiana Committee for the Humanities
Dr. Anthony Dubé, Arkansas Humanities Program
Lorraine Frank, Arizona Council on the Humanities
Dr. Allen Gerlach, New Mexico Humanities Program
Anita May, Oklahoma Humanities Committee
Dr. James Veninga, Texas Committee for the Humanities

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INTRODUCING...

Library programming for the adult community is not a new idea. Many libraries have been providing film showings, reading and discussion groups, story hours, crafts demonstrations, and a variety of other programs for several years. Most of these libraries have found that their programs were well received, and resulted in great benefits for both the library and the community.

For too many librarians, however, community programming is still an untried task. A lack of funds and an already overworked staff have often prevented smaller libraries from planning and producing programs. Some librarians hesitate because they have had little or no experience in designing these events. Others refrain from putting on programs because they feel no one would be interested in attending such a function in the library.

If your library has not yet sponsored public programs, whatever the reason, this step-by-step manual on library programming was prepared for you. It will take you through all the steps of designing and staging a program. It will tell you how to get other people and community groups to share the work of planning and producing a program. It will show you how to promote your program to draw the kind of audience you're looking for. And it will introduce you to the National Endowment for the Humanities, a government agency which provides funds for community programs that are uniquely suited to the goals of the public library.

The accompanying project materials will provide ideas and suggestions for humanities programs your library might want to try. You might use one of these ideas for your first program, or develop an idea of your own. Remember that even though these materials focus on programs involving the humanities, the principles behind them can be applied to many different programs.

So take a few minutes to read through this manual. You might be inspired to embark on a new and exciting venture for your library. We won't pretend that programming doesn't involve a lot of hard work, but we're sure you won't be disappointed with the results.

why should you have programs?

Almost every public library has its own special goals and serves a particular function in its community. A community program can help the library to achieve a number of these goals and it can open up new avenues of service to the community.

- It can help attract new users to the library.
- It can increase community awareness of the resources and services provided by the library.
- It can help the library to become a center for learning, culture, and information in the community.
- It can make the library a focal point for coordinating the community's resources.
- It can meet a community's need for a public forum where issues and problems can be discussed and ideas exchanged.

The National Endowment for the Humanities (NEH) feels that the public library is particularly suited to sponsor humanities programs in local communities. The public library is one of the few centers accessible to all members of the community. It serves no special interests, but belongs to all citizens. It is an ideal place for people with many different attitudes and ideas to come together for discussion. It is a resource center for the community where people expect to find all kinds of information. What better agency is there to provide programs where people can explore objectively through open discussion the problems and issues facing their community?

What if you've tried having programs in the library already and no one showed up? Does that mean that people in your community aren't interested in library programs? Not necessarily. Perhaps they weren't interested in that particular topic or format. Maybe they didn't know about the program (How well was it publicized?). Perhaps the timing wasn't right and everyone was involved in another event. Many things could have gone wrong, so it isn't fair to assume that your community doesn't need or isn't interested in library programs.

If you follow through all the steps outlined in this manual, you can avoid most of these problems. And there are techniques you can use to build your audience. You'll probably be surprised at the number of people in your community who would be interested in attending a humanities program at the library.

a word to the small library

Perhaps you think that the information in this manual is directed toward library programming efforts which are too ambitious for smaller libraries. But that's really not the case. Even though your own budget may be small, funds are available through the NEH State-Based Program which will help you to sponsor a humanities program. Community volunteers can ease the pressures on an over-burdened or small staff. In-kind donations (see page 32) such as volunteer time, meeting room space, etc., can help to alleviate the problem of matching funds while an NEH project grant pays for the other program costs.

It's true that you should keep your programming efforts small until you can build up community interest in library programs. You could begin your programming with one of the programs outlined in the SWLA project materials to test the waters. Or you could act as a co-sponsor of a project where another group does most of the work. Why not use this opportunity to see what role your library can play in community programming?

Some of you may be wondering what a humanities program is. Before we go into the details of program planning, let's take a look at the NEH and the programs it supports.

What Is the NEH?

The National Endowment for the Humanities is a government agency which helps teachers, scholars and writers develop the humanities as sources of insight into human problems and priorities. It was created by Congress in 1965 out of a concern that the realm of ideas and the spirit should keep pace with advancements in science and technology. After years of extensive funding to various scientific endeavors, our Congress recognized that careful cultivation of the arts and humanities was equally important to the development of our nation.

The NEH provides financial support to individuals and institutions (including libraries!) through a wide variety of programs. All of these programs are based on the belief that the humanities can be a valuable resource for all members of our society, both as citizens of a community and as individuals. They strive to demonstrate that the humanities can contribute to our understanding of public policy issues and help us to make more informed decisions about these issues.

In order to relate this goal to the real concerns of local communities, the NEH created its State-Based Program. The purpose of this program is to bring together local citizens, public policy makers, and scholars in the humanities to discuss issues of concern to their state or community. Every state now has its own humanities council or committee which awards grants to non-profit organizations to produce these local programs.

Each state committee develops its own general theme and program guidelines. Any non-profit agency is eligible to apply for a project grant from these committees. The state-based program staff will provide assistance in developing proposals to meet their own guidelines. A list of the themes and directors of the six state committees in the SWLA region is provided in the appendix.

You will want to be sure to get a copy of the specific rules and guidelines which apply to projects in your state. There are, however, at least six general criteria which apply to all State-Based programs.

1. The humanities must be central to all activities.
2. "Scholars in the humanities" or "academic humanists" must be involved in both planning and implementing the program.
3. The program must focus on a public policy issue of real importance to people in the community.
4. The target audience must be the adult out-of-school public.
5. The program must promote dialogue (concerning these issues) between humanists and the out-of-school public.
6. The program must relate to the general theme chosen by the state committee.

These guidelines may sound more difficult to follow than they really are. Let's look at each one individually. Once you become familiar with these guidelines and what they mean, you'll find they provide a formula for some of the most exciting programs your library can hope to produce.

What Are the Humanities?

The humanities have to do with humans. They include those branches of learning which deal with the way human beings have felt and behaved and believed with respect to what they consider to be important or valuable. They are different from the "arts" which are fields of study focusing on the products of man's creative skills and from the "sciences" which concentrate on describing and measuring man's physical self and environment.

The humanities include such subjects as philosophy, literature, history, and religion as well as those aspects of other disciplines which focus on what it means to be human, to make choices and value judgments. In establishing the NEH, Congress provided this definition of the humanities:

> *"The term 'humanities' includes but is not limited to the study of: language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archaeology; comparative religion; ethics; the history, criticism, theory and practice (NOT performance) of the arts; and those aspects of the social sciences which have humanistic content and employ humanistic method."*

The important thing to remember is that the humanities have as their central concern the meaning and purpose of human life and relationships. They focus on such questions as the nature of justice, the value of human life and freedom, the relationship between man and the state, and the moral consequences of human action. These questions form the core of the problems and issues facing people in your community right now.

In the program suggestions which are included in the SWLA kit, there are specific examples of ways in which the humanities disciplines can add to our understanding and examination of public policy issues. For instance, one of the programs on "Political Leadership: Past, Present, Future" outlines some of the questions a scholar in the humanities might raise.

The films HOW THE WEST WAS WON and THE REAL WEST present contrasting images of the western hero. You could show one or both of the films and follow with a discussion led by scholars in history and literature. Why were these men considered heroes or villains? How has the idea of "rugged individualism" shaped the history of the Southwest? How do the myths which have developed about the people who settled the Southwest contrast with their actual experiences and personal qualities? How does this affect our choice of leaders today?

A Scholar in the Humanities

is someone who is involved in teaching or researching the humanities, usually in an academic setting. It could also be someone whose life is devoted to the study and application of the humanities.

Most state-based programs also refer to these scholars as academic or professional humanists. Be careful, however, that you do not confuse the term "humanist" with "humanitarian." Many of us devote our lives to human welfare and service, but this does not qualify us as "humanists". The NEH is talking specifically about teachers and scholars who have been trained and professionally involved in one or more of the humanities disciplines.

There's a good reason for this. Scholars in the humanities have been trained in using critical thinking to analyze problems. While they are not magicians or sorcerers who can pull answers out of a hat, they can help us examine the values underlying our actions and decisions, and place them in the larger historical and philosophical context.

The North Dakota Committee for the Humanities and Public Policy says this about the humanities scholar or humanist:

> *"Most humanists are gadflies, provokers of discussion, stimulators of reasoning. They do not often see issues in black/white terms; after all, they are professional explorers of the gray area. They:*
>
> - *compare the past with the present,*
> - *ask the right questions,*
> - *separate fact questions from value questions,*
> - *demonstrate that the 'right' action depends upon values,*
> - *show the importance of some things that have no practical value,*
> - *point out the need for making decisions based on value judgments.*
>
> *Certainly the most important problems deserve this consideration . . ."*

You will be using humanists in both planning and implementing your program. They will work with you in developing ways in which an issue in your community can be better approached by relating it to the humanities.

Where do you find a humanist to help you? First of all, contact your state-based committee for suggestions. They keep a list of scholars who have participated in programs or who are interested in participating and they'll be happy to share that information. If there is a college or university in or near your town, you might also consider asking for recommendations from a friend or faculty member there. In any case it is a good idea to check with the committee to be sure that any humanist you select will meet their criteria.

A successful program will require that you and your humanists work as a team. You are probably more familiar with the needs and interests of the people in your community, and you are aware of the type of program which will be suitable from the library's standpoint. The humanist can provide subject expertise as well as advice on the best ways to foster discussion on a pertinent issue. The humanist will also help to direct the discussion and raise the important questions during the actual program.

Select your humanist carefully. Arrange for a face-to-face meeting where you can discuss your ideas and plans. If you don't feel that he or she will be able to relate to the out-of-school public, or if you foresee difficulties in working together, you haven't found the right person. There are too many humanists who can be and want to be a valuable asset to your program to settle for anything less.

what is a public policy issue?

The NEH defines a public policy issue as "an issue which is factually the subject of address by the executive, legislative, or judicial branches of local, state or federal governments." Some state committees will also consider issues that can be resolved by public action, such as questions involving union actions, economic policies, or administrative actions which are not directly a part of government. Some of the public policy issues facing our area include:

- Should we limit or encourage growth in our town?
- Should we set standards for pollution control for industries and automobiles in our state?
- Should we provide bilingual education in our schools?

The list could be endless. We have provided other examples of public policy issues in the program suggestions with the SWLA kit, and your state-based committee can help you to identify issues in your state which meet their criteria. Since each state may differ slightly in their interpretation of public policy issues, we urge you to consult your state-based committee before you pursue any question too far.

The purpose of the NEH program is not to advocate any one position on a particular issue, but rather to explore the alternatives so that we can make better, more informed decisions. You will have to be sure that all opinions on the issue you select will be fairly represented in your final program.

When you are planning a program around a specific issue, it would be a good idea to involve the public officials, representatives of social service organizations, leaders of social groups, or other organizations who are influential in the formulation of public policies in the planning or implementation of your program.

THE TARGET AUDIENCE SHOULD BE THE ADULT OUT-OF-SCHOOL PUBLIC.

The NEH is trying to reach those adults who don't normally have access to a professional humanist through a school or classroom situation. They want to reach the people who decide (or who should be deciding!) on the public policy questions facing your state or community.

That's a large group to reach with one or even a series of library programs. When you get down to designing your project, you will probably aim most of your efforts at one particular segment of the general adult population. This doesn't mean you are excluding anyone else who is interested from attending the program. It just means that you will mainly be interested in involving and attracting one certain group as your audience. If you plan a series of programs, you might try to reach a different segment of the community in each program. There may also be an issue so topical that you could draw in a wide variety of people. But don't feel that you should reach everyone with one program.

THE PROGRAM MUST PROMOTE DIALOGUE CONCERNING THESE ISSUES BETWEEN HUMANISTS AND THE ADULT OUT-OF-SCHOOL PUBLIC.

This is an important point to remember when you are planning the format for your program (see page 20). It means exactly what it says. You want to get the people in your town talking about the issues and decisions facing them. You want them to react to and use the perspectives which the humanities scholar can provide to explore those decisions and the effects they might have on all aspects of community (and individual) life.

An NEH program is NOT a long lecture by a noted scholar followed by a few questions from the audience. A lecture format where an authority presents information could be part of your program, but it should not substitute for the two-way dialogue you are seeking. Rather, the NEH is looking for imaginative, and dramatic formats which will graphically illustrate a public policy issue and spark a free-flowing discussion in which both the audience and humanists participate.

Scholars should talk <u>with</u> the audience - not <u>at</u> them!

In designing your discussion session, you must be sure that there is ample time and opportunity for all sides of the question to be explored. You will not be promoting or advocating a particular position. You are not attempting to resolve a problem or to take action on the problem. Rather, you want the audience to explore all aspects of the issue at hand.

You will find several program formats as well as suggestions for promoting discussion and audience participation on pages 22-24 of this manual.

YOUR PROGRAM MUST RELATE TO THE STATE THEME.

Each state-based committee has selected a broad theme under which many different topics and issues can be explored. A list of the SWLA state themes is included on page 46 in the appendix.

When you have finished reading this manual and are ready to begin planning your humanities program, contact your state committee. You need to become familiar with your state theme and the specific guidelines of the committee. You'll find that the committee is anxious to answer your questions and work with you in developing your project.

PLANNING YOUR PROGRAM

The key to any successful humanities program (or any program for that matter!) is focusing on a topic which will interest and appeal to the people in your community. As you looked over the program suggestions in your kit, you might have seen or thought of a program topic which appealed to you. But what about the other people where you live? What are they interested in? Would it appeal to them?

Take a minute to consider your community. Who lives there? What do they do? The survey on the following page reflects some of the things you might consider in developing a quick profile of your town. This profile is the first and most basic tool you'll need to begin planning. You probably have most of this information in your library, but organizing it will help you develop your program more easily.

How do you survey the needs and interests of your community? Most of you do it all the time. You read the newspapers. Daily and weekly papers, church bulletins, school papers, special interest publications, and many others will tell you what people are reading, doing, and talking about.

You talk to people. You might start with your friends or the library staff and patrons, but don't let it end there. You want to find out as much as you can about the people and places in your area. Attend local activities and meetings. Observe what issues are discussed and how the audience reacts to these topics. Which organizations are most active? Would they be interested in working with the library?

You also need to know what resources your community has for programs. These resources might include collections of books, pictures, local memorabilia, AV materials, meeting rooms, equipment, and so forth.

A Survey of Your Community

YOU CAN DEVELOP A PROFILE OF YOUR COMMUNITY USING THE FOLLOWING QUESTIONS AS GUIDELINES. INCLUDE ANY ADDITIONAL INFORMATION YOU THINK IS PERTINENT.

What are the major businesses or industries?

What dominant groups make up the population?

What are the ages and characteristics of the population?

What leisure time activities are available?

What is the general education level of the population?

What economic, social or political trends are presently affecting people in your town?

What is the town's relation to other communities in the state?

What is its historical background?

What are the present economic conditions?

What are the major cultural and religious influences?

Your first and most important resource is, of course, your library. Does it have enough materials to support a program? Can you borrow materials from neighboring libraries or the state library? Is there a local business or community organization that can supply additional materials?

PEOPLE ARE AN IMPORTANT RESOURCE!

People are another important and very basic resource. Members of the library staff may have talents you can use, but they don't have to do the program alone (and they shouldn't!). Of course, if yours is a one-person library, you will have to look for support from within the community. Look at the organizations, educational institutions, and associations that are active in your community. Could they help to sponsor or support a program? You need to consider people who can help in planning, producing, and publicizing your program.

Speakers and performers won't be selected until your planning has gone a little further, but you want to keep your eyes and ears open for people who might also serve in this capacity. Do you have a local college or university? It might provide the humanist you'll need. Other resource people for your program could be drawn from local organizations, city or state government, social service agencies, and so forth.

The form on pages 14 and 15 is designed to help you in gathering information on your community's resources. Don't give up if it seems as though your town has very few resources. The NEH funds can help to bring in resources to help support your humanities program if it is necessary. But don't overlook what you have at home.

This may seem like a lot of work, but it's worth it. The information you gather now will form the basis for all of your planning efforts. It can also prove to be a valuable tool for planning and organizing other library activities. No matter how you use this information, the work won't be wasted.

BY THE TIME YOU FINISH YOUR COMMUNITY SURVEY, YOU WILL PROBABLY HAVE A GOOD IDEA ABOUT THE KIND OF PROGRAM YOU WANT TO DEVELOP. PULL TOGETHER ALL OF THE INFORMATION YOU HAVE GATHERED AND YOU'RE READY TO GO ON!

LOCATING RESOURCES IN YOUR COMMUNITY

I. ORGANIZATIONS AND ASSOCIATIONS (Please list as many as you can.)

Business and Professional:

Civic:

Political:

Cultural:

Religious:

Educational:

Ethnic:

Others:

II. CHECK THOSE GROUPS LISTED ABOVE THAT YOU CONSIDER WOULD BE THE MOST HELPFUL TO YOUR LIBRARY PROJECT.

III. LIST THE INSTITUTIONS FOUND IN YOUR COMMUNITY. INCLUDE A NOTE ON ANY SPECIAL RESOURCES OR MATERIALS AVAILABLE FROM ANY OF THESE INSTITUTIONS.

Museums:

Historical Societies:

Colleges and Universities:

Schools (special courses or classes, facilities):

Commercial Enterprises:

Theaters:

Auditoriums:

Others:

Historical Monuments:

Craft Guilds:

Art Galleries:

Churches:

Publications (Newspapers, shoppers guides, etc.):

Media (Radio and television stations, etc.):

Other:

IV. LIST ACADEMIC HUMANISTS IN YOUR AREA WHO MIGHT BE INTERESTED IN PARTICIPATING IN YOUR PROGRAM.

V. LIST PEOPLE WITH SPECIAL TALENTS WHO MIGHT HELP YOU PLAN OR PRODUCE YOUR PROGRAM.

VI. LIST INDIVIDUALS OR ORGANIZATIONS WHO MIGHT MAKE A FINANCIAL CONTRIBUTION TO A LIBRARY PROGRAM.

The Planning Group

The greatest temptation at this point is to sit down and design your own program. Why bother with a planning group? You can do it faster and better by yourself, right? Wrong!

You may want to rough out a theme and the issues you want to deal with, but planning is a group process. You'll find that other people and groups will have valuable suggestions to make, and their input will result in a much richer program. More than that, when you involve other people in the planning the more certain you can be that the program will appeal to and interest your audience.

Who Is On the Planning Group?

Obviously you and possibly a few other members of your staff will play a major role in the planning process. In addition, representatives of any institution, agency or organization which is going to work with the library in sponsoring or producing the program should be actively involved in planning. Other members of the planning group might be:

1. Someone who is familiar with the topic you want to focus on. This could be a humanist, but it might also be someone in the community who has special knowledge in the subject area such as a lawyer, a doctor, etc.

2. An academic humanist from an appropriate field. He/She can help the committee to focus on the policy issues, and clarify the value questions you will cover in the discussion portion of your project.

3. Representatives of your target audience. You probably have in mind a particular segment of the adult public who will be most interested in or affected by your program. Is it working women? blue collar workers? policy makers? parents? Obviously there are many possibilities. If you change your target audience at any point, remember to add appropriate people to your planning group.

4. Representatives of local cultural or historical associations, and other community groups. This could include an enormous number of people, but based on your community survey, you should be able to decide who the best people are. Keep in mind you want people who will work with you during the planning stage and who will encourage people to attend the program or series.

What does the planning group do?

The planning group should be a decision-making body. Although you have probably developed some ideas about your program (after talking with your humanist), the group will react to these ideas and help to make the final decisions. They will set the purpose and theme of the program, define the audience, outline the objectives and design the program.

When you contact the people you have selected for your planning group, you will briefly explain your ideas, what their responsibilities will be, and when and where the first planning meeting will be held. It is sometimes easier to make this initial contact by phone or in person, but it is always a good idea to follow this with a letter outlining the items you discussed.

YOUR NEXT STEP, THEN, IS TO ORGANIZE THE PLANNING MEETING.

The First Planning Meeting

Prepare an agenda of the topics you want to discuss at the meeting. If you have done your homework, this should not pose any problems. You will need to:

1. Explain what you have found out about your community and how that led to your program ideas.

2. Review the NEH program, its goals and the kinds of programs it funds. Your state-based committee might be able to provide you with extra brochures outlining their program. Or you might ask your humanist to present this information.

3. Explain why you think the library should participate in such a program. How will this benefit the library? How will it benefit the community?

4. Present the booklets, program ideas, and other materials which you received with the SWLA kit. If you wish to use one of these program suggestions, these materials will help you to explain how the idea was developed. You may find that the group will be able to come up with other ideas after they have looked over the SWLA kit.

⑤ Share any ideas or suggestions you have for program topics, formats, and so forth.

⑥ Get the reaction of the group to all of these points. Find out if and how they (or the agencies they represent) can support this program. Ask for their ideas, suggestions and comments.

If the group is interested in and can support your program, you may want to proceed immediately with the next step. Or you may feel it would be better to organize another meeting to handle the specifics of planning after the group has had time to think the idea over. Either way, your planning group needs to answer these questions:

What will be the PURPOSE of this program?

Who will be the TARGET AUDIENCE?

What will the program do? What are its OBJECTIVES?

How will we PRESENT this material?

How will we EVALUATE the success of the program?

Subsequent meetings will focus on who will administer the project, the selection of specific formats, the selection of speakers, budgets, and so forth. You do need to know how much support the planning group can offer, in terms of both volunteer time and financial assistance. Since they will want to ask their agencies and organizations for official approval, it is better to begin asking early.

A Word on Getting Approval

One of the early steps in planning is to get the approval and support of all agencies which will be involved in the program. You will need to present your ideas to the library's Board of Trustees or other governing bodies, as well as appropriate library officials for approval and/or permission to pursue this project. You should also talk with any community group, agency or institution whose help you will need to plan or produce your program. Even if representatives of these groups are on the planning committee, be sure that you have the official sanction of their organization.

You need to know how much support you can count on. If you ignore or overlook getting the approval of these groups, it can not only affect the success of your program, but it can also damage the effectiveness of the library's services. DON'T TRY TO GO IT ALONE.

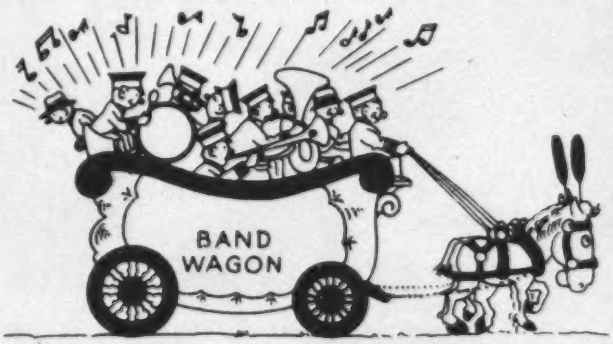
Building An Audience

Before plunging into planning, let's consider how you will develop your audience. This is an on-going process that will continue throughout the planning of your project.

If this is the first program you have ever held at the library, chances are that people in your community won't be thinking about the library as a place to go for an evening program. It will take time to make people aware of the library as a center for programs. You will undoubtedly find that your audience will grown with each new program you present. Therefore it is probably best to think in terms of a series of programs rather than a one-shot presentation. Keep your programs as simple as possible and geared to popular tastes. Film showings are often a good way to begin programming in a library. A popular film can usually draw a wider audience, and if you have the proper equipment, it is a fairly easy program to produce. (See page 26 for information on selecting audio-visual materials.)

Publicity is always important. You need to get the information about your program to as many people as possible. Specific details about planning and implementing a wide-spread publicity campaign can be found on pages 39-42.

One of the best ways to build an audience is to involve as many people - both groups and individuals - in planning and producing your program. When people have had an active role in planning a program, they are more likely to attend the program and bring their friends and families. Talk to the various clubs and organizations in your town. Find a way to draw them into the program efforts as early as possible. Even those who won't be able to take an active role will be proud they were asked, and they'll want to see what happens at the program itself.



INVITE PEOPLE TO JOIN YOUR BANDWAGON!

Turning Your Theme Into A Program

Your planning is now underway. You've met with your planning group and consulted your humanist. Together you've selected a theme for your program. You've outlined the issues which concern your community. You've defined the audience you want to reach. Now you need to determine what's going to happen at your program.

Selecting A Format

There are many formats to select from when you are designing your program. The chart on pages 22-24 describes some of the formats you'll want to consider and the advantages and possible problems of each. You should also look over the program suggestions in the SWLA kit for other ideas.

Encourage your planning group to be creative. Combine formats or add ideas of your own to come up with the best format for your program.

Be Creative!

Keep in mind that the goal of the NEH program is to generate discussion among humanists, other program participants and the audience. The format you select will set the scene for the discussion that will follow. You want to involve and challenge the audience to explore the issues that are presented. A snappy, exciting introduction is far more likely to spark interest and stimulate audience reaction.

You should work closely with your humanist (as well as the other members of your planning group) to clarify your topic and the issues that are involved, and to choose the best method for presenting this topic. Some of the points you should consider in making this choice include:

- HOW YOU WANT THE TOPIC TO BE PRESENTED. What kind of a reaction will this format bring? Will it provide for adequate exploration of the issues? Will there be real communication between the audience and the program participants? Will this format make the issues come alive for the audience?

- THE EQUIPMENT, FACILITIES, AND PERSONNEL NEEDED to produce this program. Are there enough resources in the library and/or the general community to support this program?

- THE TARGET AUDIENCE. Will this format attract and involve the people you are trying to reach?

- THE COST of producing the program. Although funds are available from NEH, local sponsors are generally required to provide matching support. (See page 31 for more information on budgets and matching funds.) Will the results justify the expense?

Consider all the alternatives and their limitations before making your final decisions. You will want to keep all of the danger signals in mind as you continue your planning so that you will be prepared to cope with any problems as they come up.

You will notice that some of the formats listed on the chart are specifically designed to facilitate discussion. You may want to use one of these in connection with another format rather than settle on a simple question and answer session. Many of these formats will require discussion leaders. Since it is sometimes difficult to find people who are trained or experienced in leading discussions, a guide for discussion leaders will be included with the second SWLA kit materials.

You will also want to consider carefully the SWLA program suggestions before you develop your own specific format. They illustrate how a variety of public policy issues can be treated through different formats. They also describe how the humanities scholar can draw the audience into discussion and apply the issues to life in your community.

Selecting Program Formats

* These formats can be used very successfully when combined with discussion periods before or after the program.

FORMAT	COST	SPECIAL FEATURES	ADVANTAGES	POSSIBLE LIMITATIONS
FILM *	Rental fee or borrow	Requires projector and operator. Allow additional time to select and preview film.	Usually draws a good audience. Many excellent films to choose from. Easy to plan and present Can present information and add emotional impact	Must be previewed in advance Film can break or may not arrive so must have a back-up presentation. Must be combined with another format to insure audience can participate in discussion.
LECTURE *	Speaker's fee	Need amplifiers if large room. Allow additional time to select speaker.	"Name speaker" can draw a good audience. Can present information tailored to program and audience.	Success dependent on skill of speaker. Must make special arrangements to insure dialogue between speaker, humanists, and audience.
DRAMATIC READING *	Minimal (unless professional actors are used.)	Requires "readers" Must allow time to select readings and rehearse performers.	Involves more people in program. Interrelationship of audience and actors can stimulate discussion	Sometimes difficult to find appropriate readings. May be hard to find readers or coordinate their activities. Must make arrangements to involve audience in discussion
VIDEOTAPE *	Cheap to rent if available	Special equipment	Inexpensive way to present "name" speakers Many humanities programs have been produced in this format so can be used again	May be hard to find equipment Small screen may be hard to see so need several monitors for a large audience Must make special arrangements to involve audience in discussion.

FORMAT	COST	SPECIAL FEATURES	ADVANTAGES	POSSIBLE LIMITATIONS
PANEL, DEBATE, SYMPOSIUM	Minimal unless some speakers are paid.	Extra time to select and brief speakers and moderators	Presents different points of view Can focus more clearly on issues, approaches, analysis Can be good discussion stimulator	May be hard to find well-matched speakers Speakers may have tendency to give long speeches, rather than debate Difficult to control - can get off course
PROJECTS, FIELD TRIPS	Varies	Special planning	Gives participants first-hand experience Cooperative action leads to good interaction among participants	Requires extra time for planning and arrangements May be difficult to relate to humanities theme May only appeal to limited group Hard to avoid 'problem-solving' approach
LIVE DANCE, or MUSIC	Minimal unless professionals are paid	Props/costumes; Amplification; Talent	Can attract large audience Interaction of audience and performers can aid discussion	Takes extra time and equipment May be hard to relate to humanities theme May appeal to limited group Can be hard to 'hold' audience for discussion
CRAFTS AND OTHER DEMONSTRATIONS	Cost of materials	Materials; other arrangements vary with event	Can be linked with related library materials to attract non-users Can attract large audience if activity is popular Good audience participation is possible	Difficult to relate to humanities and public policy issues May be difficult to locate teachers and equipment Programs may duplicate those offered elsewhere
EXHIBITS	Varies	Installation; exhibit space; insurance	May draw in non-users Requires minimal planning time or program personnel Can be used to work with other institutions and groups	No direct discussion May not attract interest; no way to record attendance Generally effective only when used with another program format

FORMAT	COST	SPECIAL FEATURES	ADVANTAGES	POSSIBLE LIMITATIONS
BOOK DISCUSSION GROUPS	Minimal	Selection of books; Discussion leaders	High level of group participation Stimulates discussion of issues, and critical thinking about books Relates well to humanities and libraries	Suitable only with small groups Takes extra time to select books May be difficult to stimulate interest in activity which requires audience preparation
"BUZZ" GROUPS	-0-	Need discussion leaders Extra time to prepare	Makes individual participation and discussion possible even in large groups Excellent follow-up to speech or film Possible to have several "special interest" focuses	Discussion is not likely to be very deep unless leaders are well prepared May require extra meeting rooms May be hard to find willing discussion leaders
GROUP INTERVIEW	-0-	Need moderator or interrogator	Brings out several points of view Good audience participation through moderator Adds air of informality to lecture or panel discussion	Becomes disorganized without careful planning and good moderator Can be difficult to get audience reaction without strong introduction
ROLE PLAY	-0-	Preparation of roles and directions to performers	Good method of illustrating issues and problems if handled well Generally good discussion stimulator Can bring out factors and attitudes that might be ignored	Can be stiff Situation enacted can seem over-simplified or stereotyped Tricky and difficult to use even if experienced

selecting speakers and performers

If you have decided to have a speech, a panel discussion, a dramatic reading, or a debate, your next step is to locate the best person for the job.

➡ CONSULT WITH YOUR HUMANIST AND YOUR PLANNING GROUP to determine exactly what you're looking for and to solicit recommendations.

➡ GO THROUGH YOUR COMMUNITY RESOURCE FILE. Although you are not limited to speakers from within your community (the NEH grant can allow you to pay for outside speakers), you don't want to overlook the excellent people in your own backyard. For example, in planning a dramatic or musical presentation, you might find some undiscovered talent in school or college drama and music departments or in community theater groups.

➡ YOU OR A MEMBER OF THE PLANNING GROUP SHOULD OBSERVE A PERFORMER OR SPEAKER IN ACTION BEFORE YOU EXTEND ANY INVITATIONS. Great names do not always live up to their promise, so it's important to pick your program participants with care.

➡ Once you and your committee have made your final selection and have listed alternates in order of preference, you will probably want to EXTEND A TENTATIVE INVITATION. Your final arrangements, of course, can not be made until you have received approval on your grant. Still, it doesn't hurt to get your tentative program date on the speaker's calendar early on. It will also help you to set up your budget since some speakers charge a specific fee and others may need travel expenses.

AS SOON AS YOU RECEIVE NOTICE THAT YOUR PROJECT HAS BEEN FUNDED, YOU MUST CONTACT YOUR PROGRAM PARTICIPANTS. Put all of your arrangements in writing (date, time, place, fees, etc.). It may be easier to discuss these arrangements by phone or in person, but don't forget to follow-up with a letter outlining all the points you covered.

SCHEDULE A MEETING OF ALL THE PROGRAM SPEAKERS AND PARTICIPANTS PRIOR TO THE ACTUAL PROGRAM. You will need to discuss the topic of the program and your final arrangements. If possible, get an advanced copy of any speech or presentation. This will help the discussion leaders to prepare their comments or questions. It will also help you in preparing your press releases and other publicity items.

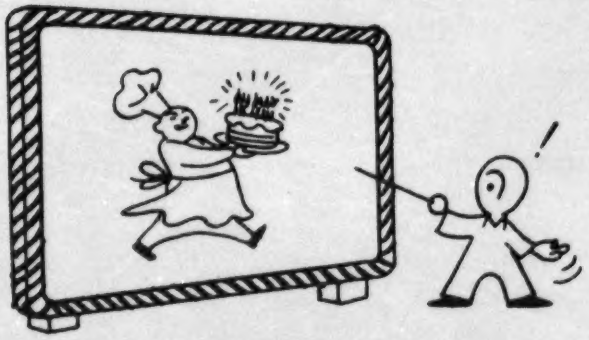
ASK ALL PARTICIPANTS FOR BIOGRAPHICAL INFORMATION AND IF POSSIBLE, PHOTOGRAPHS. You will need this for your publicity and the state-based committee will also want this information for their records.

Selecting A-V Materials

Selecting A/V materials is much like selecting a speaker. You will want to determine exactly what you're looking for and then find out what's available.

You should consult the film listings of the STATE LIBRARY, a SYSTEM LIBRARY, and nearby COLLEGES AND UNIVERSITIES. There are several film suggestions with the PROGRAM IDEAS IN YOUR KIT. Your STATE-BASED COMMITTEE might be able to recommend other films. Some STATE AND COMMUNITY AGENCIES have film libraries from which you can rent or borrow materials. You might also look over the catalogs of FILM RENTAL AGENCIES, especially if you are looking for feature films or documentaries. Charges for renting A/V materials can be covered by the NEH grant.

ALWAYS PREVIEW THE MATERIAL WELL IN ADVANCE OF YOUR PROGRAM. Some catalog descriptions can be misleading, and you want to be sure that the film will fit the theme of your program. It may be that a particular film is too controversial for your town, or that the film won't be a good discussion stimulator. All program materials must be carefully selected. A film that



DON'T GET CAUGHT BY SURPRISE.
ALWAYS PREVIEW IN ADVANCE!

would be successful in one community might be totally inappropriate for another. Only you can decide.

AS SOON AS YOU RECEIVE GRANT NOTIFICATION, YOU WILL WANT TO MAKE ARRANGEMENTS FOR SCHEDULING THE FILM. Many audio-visual materials are in heavy demand, so the sooner you make your request the better. Again, keep a list of alternates in case you have any problem in securing your first choice.

Exhibits, Displays, Booklists . . .

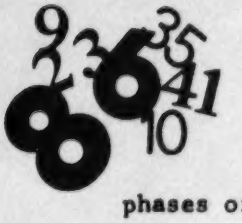
You will, of course, want to tie the library's resources in with your program. The library has other materials which can help people to explore the issues under discussion, and you want your community to be aware of them.

One of the ways to do this is through displays and booklists. You can use the selected bibliographies included with the SWLA kits as a starting point, but do add any additional titles which are relevant to your community's concerns. Then arrange a display of some of these books near the room where you are holding the program or in the front of the library. A special exhibit of crafts, photographs, memorabilia, paintings, and so forth could also be used to point out the resources available at the library.

An added advantage of such exhibits and displays is that they can be used to attract interest in the upcoming program. Such displays could be set up both in the library and in other community meeting places. Be sure that you have posters, flyers, or brochures giving the full details about your program with the display.

some thoughts on evaluation . . .

As the planning committee develops the plans for your program, they should also talk about how it will be evaluated. Your state-based committee probably has guidelines for the kind of evaluation they will need from you, and they may even be able to provide sample forms for you to use. Be sure that you talk with them about evaluation criteria before you make your formal grant application.



Many people think of evaluation only in terms of numbers. While it's true that you will probably have to keep records of attendance figures, the number of people involved in planning and producing the program, and the number of humanists involved in all phases of the project, such numbers do not indicate the <u>effectiveness</u> of the activity, only the amount. The following questions will help you to examine the <u>quality</u> of your program.

- Did you meet the OBJECTIVES you set for the project?
- Did you reach your INTENDED AUDIENCE?
- How effectively was the humanist(s) involved in planning the program? in the discussion following the program?
- Did the program PROMOTE DISCUSSION between the audience and the humanist(s)?
- Did the program STIMULATE COMMUNITY INTEREST?
- Was the PUBLICITY effective?
- Were the PHYSICAL ARRANGEMENTS adequate?
- What would you do differently in terms of the same project?
- Do you think the library should continue similar program efforts?
- What impact will the program have on the community after it is completed?

While evaluation forms are often helpful, particularly in assessing audience reaction, they are not the only tool you will use to evaluate your program. A personal reaction from the project director, the program

participants, and perhaps an outside evaluator cannot usually be limited to a set form.

You might try using a small discussion session to evaluate the project, or personal interviews. You may want to plan a follow-up meeting of the program planners and humanists to discuss the effectiveness of the project. If you do use evaluation forms, open-ended questions (while difficult to tabulate) will allow everyone to express his or her opinion rather than simply responding to yes-and-no questions.

Be sure to keep in mind the information the library will need to have in order to make future programming descisions and plans. This is just as important as the information the state-based committee will need. You should make every effort to determine what impact this project has had on the library's role in the community.

Writing Your Proposal

You and your committee have thought through why you want to have a program, what you want to do in that program, how you want to do it, and who you want to do it. You've talked to the State-Based Committee and you have read the guidelines for project proposals. Now it's time to write the proposal.

To get your thoughts together, you might think of your proposal as the story of what you've done and what you want to do. Most state-based committees provide a specific form to follow in preparing your proposal and their staff can often help you in writing the final document. It helps if you understand some of the basics of proposal writing, however, so let's look at some of the points you will cover.

I. PROJECT TITLE: _____

The title of your project should define the subject of the program. It may also indicate how the program will be presented. You will want to select a catchy, provocative phrase, but it must also state specifically what the program will be about. For example, the title "Diversity with Dignity: A Conference on Bicultural Education" is catchy, but it also explains exactly what the content of the program will be.

II. NARRATIVE DESCRIPTION OF THE PROJECT:

The narrative section of your proposal will generally include:

- A statement of the purpose or the objectives of your program. What do you hope to accomplish?
- A brief description of the intended audience. Who are you trying to reach?
- A statement of the theme of your program and the specific public policy issues which will be addressed.
- A detailed explanation of how the program will be carried out. What will the format be? Who will participate in the program? What provisions have been made for involving the audience and the program participants in dialogue? Be as specific as possible in outlining who or what will be involved in the program. Many state-based programs also require vitas or biographical information on all program participants.
- A statement on how the humanities will be involved in the program. What will the humanist's role be in carrying out the program? How can the humanities contribute to an understanding of the public policy issues your program will treat? You may wish to ask the humanist(s) on your planning group to write this statement or consult with your state-based humanities committee. The program suggestions included with the SWLA kits also provide examples of how the humanities disciplines can contribute to an examination of specific issues and questions.
- An explanation of the relationship of the proposed project to the theme of your state-based humanities program.
- Information on the need for the project, and how the project was developed. Who was involved in the program planning process? Why do you think this program will meet a need or interest in your community?

- A brief description of the library and any other institutions or organizations supporting the project. You will want to stress why the library is capable of and interested in presenting this program.

- A description of your plans for promoting the project. Even if this is not required by your state-based committee, it will help you to think through the publicity plans at an early date and it will show the state-based committee that you have thought about how you're going to draw in an audience. (See pages 39-42 for specific information about publicity and public relations.)

III. EVALUATION:

The state-based humanities committee will want to know how you are going to evaluate your project. Will you use outside evaluators? Will you be using evaluation forms to determine audience reaction? What are your plans for following-up the program to determine what effect it has had on the community? You have discussed this in your planning meetings so it should not be too difficult to spell out how you will determine if the project met its objectives.

IV. BUDGET

Finally, we come to the budget. By this time you have a fairly accurate idea of what's going to be involved in your project. Now you have to figure out exactly what it's going to cost!

The outline on page 33 will help you to itemize the expenses which must be provided for in your budget. Try to be as realistic and accurate as possible in determining how much money you will need in every area. You will also need to determine exactly how much the library and other sponsoring agencies can provide, and how much direct financial support you will need from the NEH grant.

At this point, you must also make a final decision about who will administer the project. Will you act as project director or will you need to ask for funds to hire someone else to fill this role? Will you need paid clerical assistance? The planning committee

will probably continue to oversee the project, but someone must be in charge and able to work on the project on a regular basis.

Every state-based program requires the local sponsor to put up matching funds on a 50/50 basis. This can be in the form of actual cash support, but generally matching funds are provided through in-kind support. In-kind support can include:

Staff Services -- Will the library be paying all or part of the salary of the project director or other staff members working on the project? Will others in the community volunteer their services to support the project?

Office Space -- Is the library or another community organization donating office room for the project staff?

Planning Committee -- After the proposal has been funded, will members of the planning committee continue to donate their time for meetings and other project activities?

Telephone -- Will you be using the library's telephone for local and/or long distance calls related to the project?

Supplies -- Will the library or a local business or community agency provide all or part of the office supplies for the project?

Printing -- If the library doesn't have a print shop or duplicator, can a local business provide all or part of the printing costs as a public service?

Equipment Rental -- Will the library provide typewriters, film projectors, or other audio-visual equipment, or even microphones which you would otherwise rent?

Meeting Room Expenses -- Will the library or another community agency provide rooms for planning mee ings or for the actual program?

Publicity -- Will a local photographer supply time or materials to publicize the project? Is a local artist and/or writer providing his or her services to promote the project? (For other ideas on getting community support, see pages 39-42)

As you can see, matching funds are not all that hard to find! You must be specific about what you are able to supply, and keep accurate records of the time, services, and money that you and others donate to the project. Again, your state-based committee can provide valuable assistance in preparing your budget.

BUDGET WORKSHEET

	FUNDS REQUESTED	LOCAL MATCHING FUNDS	TOTAL
I. ADMINISTRATION			
Project Director			
Clerical Support			
Planning Committee			
Other			
II. PROGRAM PARTICIPANTS			
Speakers			
Consultants			
Panel Members			
Discussion Leaders			
Other			
III. SUPPLIES			
Office Space			
Office Supplies			
Printing and Reproduction			
Postage			
Telephone			
Equipment Rental (typewriters, audio-visual equipment, etc.)			
Rental of Audio-Visual and Other Support Materials			
Meeting Room Space			
IV. TRAVEL			
Project Director (Will the project director need to travel to meetings? to talk with speakers or performers?)			
Program Participants			
Planning Committee			
V. PUBLICITY AND PROMOTION			
(Include printing, postage, art work, media time, volunteer time spent talking to groups and to representatives of media, etc.)			

FUNDS REQUESTED	LOCAL MATCHING FUNDS	TOTAL

VI. EVALUATION

Be sure to include costs of follow-up meetings; printing evaluation forms; office time for tabulating forms and writing final reports; and outside evaluators time.

VII. OTHER EXPENSES

Use this area to fill in items that are not listed elsewhere.

OTHER HINTS ON BUDGETING

1. Be sure to count any staff time, including the project director's time, accurately. Depending on whether the instructional staff and the project director are considered "contract" or "supervised" employment, you may also be able to include personnel benefits such as social security, insurance, etc. You may be wondering how you can arrive at a dollar figure for time donated by the planning committee or volunteers. Your state-based committee can help with this.

2. Generally, the state-based committees would prefer that there be no admission charges for your program. Check your state's guidelines for specific details on this item.

3. Don't shortchange any item. With rising costs brought on by inflation, it may be hard enough to estimate your costs accurately without trying to cut down your estimates. If you do have to "pare down" your budget for any reason, be sure that you make corresponding changes in your planned activities. Too many projects run into trouble because the planners tried to do too much on a small budget. You may have questions on how much you should pay a speaker or humanist. This depends on many factors. How much you expect them to do, their fame or reputation, etc. Again get help from your NEH committee.

how long will it take?

Probably the truest answer is longer than you think! Find out how often your state humanities committee meets to consider proposals, when their deadlines for submitting proposals are, and how long it takes to receive notification of grant approval. You will need that approval before you begin your final planning.

ONE GENERAL RULE OF THUMB IS TO ALLOW AT LEAST TWO OR THREE MONTHS PLANNING TIME FOR A PROGRAM WITH ONLY ONE SPEAKER OR PERFORMER AND AN EXTRA TWO WEEKS FOR EACH ADDITIONAL PERFORMER.

This may sound like a lot of extra time, but there is still a lot of preparation to do before the program. After you have read through the following sections of this manual and talked with your state-based committee, you will have a better idea of how much time you need to allow between the funding date and the date of your first program.

Putting on the Program

HOORAY! YOU GOT A GRANT! NOW YOU'RE READY TO SET THE GEARS IN MOTION.

First, you must confirm the date(s) and time(s) for your program. During your initial planning sessions, you blocked out tentative dates. Now you must check to see if these are still the best days for a good turnout. Make sure your speakers and participating humanists are still available. Check carefully for conflicts with other local or national events. An excellent program will not draw an audience if everyone in town is watching a key football game!

Contact all of your program personnel and put your final arrangements in WRITING. If you need to arrange for hotel reservations, airport pick-up, or audiovisual equipment, be sure to get all the information as soon as possible.

Check on your meeting rooms, any films or other materials you need to reserve, and any other equipment you will have to have on the night of your program. Again, get the arrangements in WRITING. Misunderstandings and mistakes are more likely to happen if you don't have the details in black-and-white.

GET HELP! You will probably want to appoint a person or a committee to handle specific tasks in preparing for the program, but the Project Director must oversee their actions and make sure that all the jobs are done. If you are not acting as the project director, be sure that the person you appoint fully understands the responsibilities involved in the job.

SOME OF THE ADMINISTRATIVE ACTIVITIES WHICH CAN BE DELEGATED TO COMMITTEES ARE:

- PUBLICITY AND PROMOTION
- DISPLAYS AND SUPPORT MATERIALS
- SPEAKERS AND/OR AV MATERIAL ARRANGEMENTS
- FACILITIES (Arranging for meeting rooms, setting them up, etc.)
- FINANCES
- SUPPLIES
- REGISTRATION PROCEDURES
- EVALUATION

The checklist on page 38 will help you to outline the various tasks which must be accomplished both before and after the event. If you are assigning these tasks to a committee, be sure everyone knows exactly what you want him/her to do and when it must be done.

Where do you find people to serve on these committees? Begin with your original planning group. Many of them have already volunteered their services and they can probably suggest others who might be interested in helping out. You might ask other library staff members or the Friends of the Library for help. Look through your community resource file for people or groups who might be interested in helping with these activities. Are there others who expressed an interest in the project while you were still planning? Only you or your project director will know how many extra hands you will need. Remember it's not quantity but quality that counts. Pick people who are reliable and meet deadlines.

There are several advantages to involving many people in producing and publicizing your program. First of all, it reduces your own work load. Though you (or the project director) will still have final responsibility for the program, there will be others to remember those important details that can be so easily overlooked. And people who are actively involved in a program are more likely to attend the event and to bring their families and friends.

A PLANNING CHECKLIST FOR PROGRAM DIRECTORS*

Add Items to Fit Your Project

- ☐ ALL PARTICIPANTS INFORMED IN WRITING OF WHAT WILL BE EXPECTED OF THEM, DATE, PLACE, TIMING. Will there be a preliminary briefing? What time? Where?
- ☐ PUBLICITY CHAIRMAN IS INFORMED OF PROGRAM DEVELOPMENTS, CHANGES, STORY IDEAS.
- ☐ PUBLICITY SCHEDULE is in effect.
- ☐ HOUSING ACCOMMODATIONS AND HOSPITALITY ARRANGEMENTS for out-of-town participants.
- ☐ ATTENDANCE ESTIMATE. Are seating capacity and type of meeting and discussion rooms adequate?
- ☐ PUBLIC ADDRESS SYSTEM, PLATFORM?
- ☐ PROJECTOR, SCREEN?
- ☐ EXHIBIT SPACE?
- ☐ DIRECTION SIGNS?
- ☐ REGISTRATION - Prior to the conference, arrangements for clerks, tables or desks, typewriters, signs, tickets, forms as needed.
- ☐ HANDOUTS, BOOKLISTS, OTHERS?
- ☐ EXHIBITS AND DISPLAYS PREPARED?
- ☐ FINAL AGENDA with exact times indicated.
- ☐ ASSIGNMENTS MADE FOR PEOPLE TO HELP ON NIGHT OF THE PROGRAM.
- ☐ EVALUATION FORM prepared, distributed, collected.
- ☐ THANK YOU LETTERS to speakers, media and other cooperating groups.
- ☐ EVALUATION AND REPORT to appropriate Board(s).

*Adapted from PLANNING AND PROMOTING PUBLIC HUMANITIES PROGRAMS IN BIG WYOMING, a manual prepared by the Wyoming Council for the Humanities.

Publicity and Promotion

A far-reaching and creative publicity campaign can be a key factor in the overall success of your project. Although neither you nor the NEH is interested only in a "head count", you should make every effort to see that the people who would be interested in the program have at least heard about it. This is going to take some time and effort, but by coordinating your promotion plans early, you can count on getting the word out.

A good public relations campaign will also increase your community's awareness of the library. One of the nicest side-effects of a library program is that it generates a lot of interest in all of the library's resources and services. If you don't already have a strong public relations effort going for your library, this might be a good time to get started.

The first place to begin planning your publicity efforts is the community survey. This will help you to identify the channels of communication (newspapers, radio and television stations, local clubs, and other community organizations) which you can use to get your message out. It will also help you in selecting the people you'll ask to serve on the public relations committee.

Since there are many tasks for this committee to perform, it is important to select people who are not only familiar with the community, but who are also willing to put some time and effort into your project. The size of the committee will depend entirely upon the size of your town, the size of your project, and the number of tasks you'll be assigning. AGAIN, IT IS IMPORTANT THAT EVERYONE UNDERSTANDS EXACTLY WHAT HIS OR HER RESPONSIBLITIES ARE, AND WHEN THEY MUST BE COMPLETED. The project director should work closely with this committee to see that all elements of the campaign mesh with the other project plans.

WHAT WILL THE PUBLIC RELATIONS COMMITTEE DO?

DESIGN A PUBLICITY CAMPAIGN BASED ON THE PROJECT'S GOALS. What kind of an image of the program do you want to get across? What kind of people are you trying to reach? What points do you want to draw attention to?

SET THE STYLE OF THE CAMPAIGN. Will it be funny? serious? elegant? folksy? Think about who you're trying to reach, and the image you want to create.

DECIDE WHICH CHANNELS OF COMMUNICATION YOU'RE GOING TO USE AND MAKE THE NECESSARY CONTACTS. They will talk to the newspapers and the radio and television stations to find out how to prepare their publicity materials and when they should be ready. They can contact officials of local clubs and organizations to arrange for a speech or presentation at one of their meetings or arrange for an announcement about the program to appear in their newsletter or bulletin.

ESTABLISH A PUBLICITY CALENDAR FOR PRESS RELEASES, FLYERS, POSTERS AND MAILINGS. You won't want to release these materials so far in advance of the program that people will forget about it. Nor do you want to wait too long to get the information out. Look for balance in your calendar so that community interest can be built and sustained right up to the time of your program.

DESIGN A LOGO FOR THE PROJECT. A logo is a symbol of the project which people will recognize easily. It can be a simple design, a common symbol, or a complex illustration depending on what you're trying to achieve. The actual artwork could be done by a local artist or the art department of a local school. Sometimes you can borrow a symbol from another organization or from a book if you can get the proper permission. You'll notice that the SWLA materials all feature a rainbow which is the logo for the SWLA/NEH Project. If it would be appropriate for your project as well, feel free to adapt this logo to fit your own needs.

Some Points to Remember

1. YOUR PUBLICITY SHOULD BEGIN EARLY -- perhaps with the announcement of the grant or even with the first planning meeting. You might issue a press release announcing that the SWLA materials are available at the library. A sample press release has been included with your kit.

2. ALL OF YOUR PUBLICITY ITEMS WILL HAVE TO MENTION THAT THE PROGRAM IS BEING SPONSORED BY OR FUNDS ARE PROVIDED BY YOUR NEH STATE-BASED COMMITTEE. The committee can give you specific guidelines when you receive your grant. This is very important, but it is not the information you will stress in your publicity. THE PROGRAM ITSELF -- AND WHAT'S GOING TO HAPPEN THERE -- IS THE REAL NEWS ITEM.

3. BE CAREFUL WHEN YOU USE THE WORDS "HUMANITIES" AND HUMANIST. Unfortunately, these words can be misunderstood or imply an academic approach that may not draw the interest of the general public. Rather than focusing on the humanities as such, talk about the issues which will be discussed. It is always better to say "Dr. Sam Jones, a noted author and historian," or "Dr. Ralph Smith of the University of Oklahoma" than to use the label "academic humanist."

4. REMEMBER THAT WORD-OF-MOUTH CAN BE YOUR BEST PUBLICITY! Be sure that all committee members and planners are kept up-to-date on the progress of your project so that they can pass on the correct information to their friends and associates.

5. BE SURE THAT ALL INFORMATION ON PRESS RELEASES, POSTERS, BROCHURES, ETC., IS ACCURATE. Check names, facts, spellings, dates, figures, etc.

6. THERE'S A STORY IN ALMOST EVERYTHING YOU DO. If you ask a local art club or a school group to design your logo, arrange a display, or participate in the program, try to get the local newspaper to do a feature article on this community involvement.

7. TAKE ADVANTAGE OF PUBLIC SERVICE ANNOUNCEMENTS ON RADIO AND TV. Check with the stations early enough to allow for their own scheduling arrangements. And remember a personal appointment will probably be far more effective than a simple written request. It may even result in an interview that will allow you to describe your program on the air.

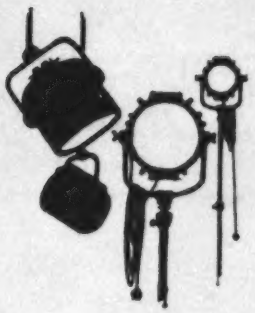
8. The sample press release included in your kit shows how to prepare your items for the newspapers -- TYPED DOUBLE-SPACE AND SHORT PARAGRAPHS. Note that you should include the name, address and phone number of someone whom the editor can contact for further information.

9. YOUR NEWS RELEASES SHOULD FOLLOW ESTABLISHED JOURNALISTIC PATTERNS. That means that the most important items come first, and so forth in descending order of importance. That way the editor can cut the least important facts at the end if he doesn't have enough space to run the whole article. It also means using everyday language instead of technical language the average reader would find confusing.

10. USE YOUR IMAGINATION! Different approaches work in different communities. Think about what your community has to offer and use it! And think about the types of activities that will attract and appeal to the people in your town.

11. A GOOD PUBLICITY EFFORT NEED NOT COST A GREAT DEAL OF MONEY. Still, the NEH realizes that this is an important part of your project, and they will want you to include publicity costs in your budget. You should allow for printing costs for any posters or flyers you'll need in your budget request. Sometimes it is even possible to get funds to hire professionals to help with your publicity campaign. If you do not request funds from NEH, be sure to include your expenses under matching funds.

Obviously, we have only covered the highlights of public relations. If you are interested in pursuing this area further, we recommend that you see the Oklahoma Humanities Committee's publication, Communications for the Humanities. (Ordering information is included with the bibliography.)



Lights, Camera, Action!

Finally we've come to the night of the program. You'll want to arrive early enough to go over your final checklist and to correct any mistakes or omissions. If you have followed all of the planning steps, the problems should be minimal but don't panic if something goes wrong.

You might go back to the planning checklist on page 38 to see that everything has been checked off. If possible, have an alternate plan of action ready in case of human or mechanical errors. And be sure you have enough people on hand to help you meet any possible crisis. Chances are there won't be any, but we always follow the Scout motto "BE PREPARED."

DON'T EXPECT THAT YOU AND YOUR COMMITTEE WILL BE ABLE TO SIT BACK AND ENJOY THE PROGRAM. Someone must greet the speakers and introduce the program. Someone should be responsible for dealing with noisy children and other possible disruptions. Someone should be able to address any questions which are directed toward the library or other sponsors. And someone must close the program, thank the speakers and other participants, and point out any additional displays, reading lists, or other materials which are available.

You will also need to observe the program carefully from the standpoint of evaluation. If there are evaluation forms for the audience to fill out, be sure there is someone to pass them out and collect them after the program. You should have extra pens or pencils on hand as well.

IT'S ALL OVER . . .

or is it? There are still a few last minute items to complete.

YOU NEED TO BE SURE THAT A FINAL PRESS RELEASE COVERING WHAT HAPPENED AT THE PROGRAM HAS BEEN SENT OUT TO THE MEDIA.

YOU NEED TO THANK (IN WRITING!) ALL OF THE SPEAKERS AND PERFORMERS AS WELL AS THE PEOPLE WHO WORKED ON PLANNING THE PROGRAM. If the media has been cooperative, you should also send a special thank you letter to them.

YOU NEED TO MAKE SURE ALL THE BILLS ARE PAID, AND YOUR FINAL EXPENSE REPORT HAS BEEN SUBMITTED TO THE STATE-BASED COMMITTEE.

YOU WILL PROBABLY ALSO WANT TO MAKE A FINAL REPORT TO THE LIBRARY'S BOARD. What were the effects of this program on the library? What was the community's reaction? Was it worth the time and effort? Do you want to try it again?

We hope that you will have found that library programming was an exciting and worthwhile experience for you and your public. You're probably tired and it may take a few days to recharge your energy level, but if your program was successful, you don't want to let the interest drop. Even if you didn't get hooked on programming, you may find the people in your community did. And they just might not let you stop!

APPENDIX

BIBLIOGRAPHY

Baeckler, Virginia and Linda Larson. GO, PEP, POP: 250 Tested Ideas for Public Libraries. U*N*A*B*A*S*H*E*D Librarian, 1976.

A collection of fun and inexpensive ideas for library programs and projects. Order from the U*N*A*B*A*S*H*E*D Librarian, GPOB 2631, New York, NY 10001. (Cost: $3.50 prepaid.)

Warncke, Ruth. Planning Library Workshops and Institutes. American Library Association, 1976.

Although this book is designed for library educators and workshop planners, it has much useful information for the program planner as well. Includes further information on the planning process, program arrangements, audiovisual presentations, developing budgets, group discussions, and more. Order from American Library Association, 50 East Huron Street, Chicago, Ill. 60611. (Public Library Reporter Series, Number 17. Cost: $2.00)

Women in Communications, Inc. (Tulsa Chapter). Communications for the Humanities. Oklahoma Humanities Committee, 1974.

A comprehensive guide to publicizing humanities programs. Almost everything you wanted to know about public relations - and more! Order from the Oklahoma Humanities Committee, 2809 N.W. Expressway, Suite 500, Oklahoma City, OK 73112. (Price not available at this

The State-Based NEH Committees listed on the following page also have newsletters, and other information about planning humanities programs and writing proposals. Contact the committee for your state or write to the National Endowment for the Humanities, 806 15th Street, N.W., Washington, D.C. 20506 to receive information on other publications and programs.

NEH STATE-BASED COMMITTEES

ARIZONA:

The Arizona Council on the Humanities and Public Policy
Lorraine W. Frank, Executive Director
Arizona Bank Building, Suite 716
34 West Monroe Street
Phoenix, AZ 85003

THEME: "Frontier Values Under the Impact of Change"

ARKANSAS:

The Arkansas Humanities Program
Anthony Dube, Executive Director
University Tower Building
University and 12th
Little Rock, AR 72204

THEME: "Individual Rights and Community Values"

LOUISIANA:

The Louisiana Committee for the Humanities
Dr. David A. Boileau, Executive Director
Box 12
Loyola University
New Orleans, LA 70118

THEME: "Right in the Marketplace"

NEW MEXICO:

The New Mexico Humanities Council
Allen Gerlach, Executive Director
334 Humanities Building
University of New Mexico
Albuquerque, N.M. 87131

THEME: "Life, Liberty, and the Pursuit of Happiness in New Mexico's Cultural Mosaic: Human Values and Public Policy Issues"

OKLAHOMA:

Oklahoma Humanities Committee
Anita May, Executive Director
Executive Terrace Building
2809 N.W. Expressway, Suite 500
Oklahoma City, OK 73112

THEME: "Citizen Values in Community Decisions: 200 Years After Independence"

TEXAS:

The Texas Committee for the Humanities and Public Policy
James F. Veninga, Executive Director
P. O. Box 19096
Arlington, TX 76019

THEME: "Government and the Individual in Texas: Humanistic Perspectives and Public Policy"